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PRE-PROPOSAL CONFERENCE

8

U.S. CUSTOMS HOUSE

9

One Bowling Green

10

New York, New York

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AFRICAN BURIAL GROUND INTERPRETIVE CENTER,

12

NEW YORK, NEW YORK

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Reported by:

19

NICOLE AMENEIROS, RPR

20

JOB NO. 183536A

21

(TIME: 2:03 p.m.)

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MS. MORRISON: Good afternoon,
everyone. Good afternoon.

4

AUDIENCE: Good afternoon.

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MS. MORRISON: Thank you. May I
ask that we all turn off our cell phones
or put them on a mode where we're not
interrupted. We would greatly
appreciate it.

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Thank you all for coming out today
and for your interest in the African
Burial Ground. My name is Tara
Morrison, and I am the project manager
for the National Park Service component
of the African Burial Ground effort.

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We're here today to provide
information on the development of the
African Burial Ground Interpretive
Center and to answer any questions you
may have on the two requests for
proposals for the Interpretive Center.

22

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You may notice the person sitting
up here in the front. This meeting is
going to be transcribed and recorded by
a court reporter, and the transcript

1
2 will be made available on the IDEAS NBC
3 website and also on the GSA African
4 Burial Grounds website.

5 I will provide a brief overview of
6 the project, and Kim Strite and Dave
7 Thomas will provide a synopsis of the
8 two requests for proposals. I will then
9 conclude the presentation with an
10 overview of the process and for
11 opportunity for public input. A
12 question and answer will conclude our
13 session for this afternoon.

14 As you may know, the African Burial
15 Ground is a 17th and 18th century burial
16 ground here in lower Manhattan and was
17 the site of burial for between ten and
18 20,000 free and enslaved Africans. The
19 burial ground is approximately seven
20 acres in size bounded by Broadway,
21 Centre, Duane and Chamber Streets and
22 was designated a National Landmark in
23 1993.

24 On February 27th of this year the
25 memorial site of the African Burial

1
2 Grounds was designated a National
3 Monument by President Bush and is now a
4 unit of the National Park Service.

5 Although we'll not be providing a
6 detailed history here this afternoon,
7 there is information at the sign-in
8 table a bookmark that describes the
9 services provided by the African Burial
10 Ground Office of Education and
11 Interpretation, and if you haven't been
12 there -- well, actually, just as of the
13 end of February there's a new
14 Interpretive Center, a temporary
15 Interpretive Center that is open Monday
16 through Friday in the first floor area
17 of 290 Broadway, and I encourage you to
18 stop by and visit. And there are also
19 tours offered by that center as is
20 detailed on the bookmark that you have.

21 The African Burial is a most
22 significant historical and archeological
23 site and has garnered the attention of
24 many in the African descendant
25 community, many concerned citizens in

1
2 New York and abroad, as well as
3 scholars.

4 Since the time of rediscovery many
5 efforts have informed our understanding
6 of the African Burial Ground. In 1993
7 the Federal Steering Committee presented
8 seven recommendations how the African
9 Burial Grounds should be commemorated.
10 Among the seven was a recommendation for
11 a world class museum. The Memorandum of
12 Agreement as amended between the General
13 Services Administration, New York City
14 Landmarks Preservation Commission and
15 the Advisory Commission on Historic
16 Preservation stated that GSA would
17 provide for site interpretation among
18 other actions and responsibilities. GSA
19 did complete a design competition for
20 Interpretive Center in 290 Broadway and
21 awarded a contract to IDI Construction.
22 Although the contract is no longer in
23 place, the data and vision for the
24 Interpretive Center is still available.
25 The work of the subject matter experts

1
2 provided an understanding of the vision
3 for the Interpretive Center. In
4 addition, many people participated in a
5 survey regarding their thoughts of what
6 the Interpretive Center should provide
7 and focus on.

8 During 2004 and 2005 the National
9 Park Service reviewed work that had been
10 done in the past, including the survey,
11 met with many members of the public and
12 scholarly community that had been
13 involved in the process and conducted a
14 series of public meetings and workshops
15 for the project research who prepared
16 the three reports, as well as discussed
17 the visitor experience with the staff of
18 the Office of Public Education and
19 Interpretation.

20 In the fall of 2005, the National
21 Park Service released the draft
22 management recommendations for the
23 African Burial Ground. Preparation of
24 this report was one of the National Park
25 Service responsibilities under an

1
2 existing interagency agreement with GSA.
3 That plan also included an abbreviated
4 long-range interpretive plan. The plan
5 was informed not only by the National
6 Park Service public process in 2004 but
7 by the incite that had been provided in
8 the past year since rediscovery.

9 The suggested themes provided in
10 that plan were:

11 One. Rediscovery of the burials
12 reshape history. The rediscovery of the
13 African Burial Ground demands that
14 history be retold and forever altered by
15 a more complete understanding of the
16 African Diaspora, the scope of efforts
17 to enslave Africans, the nature of
18 resistance to the dehumanization and the
19 role of Africans and Americans of
20 African descent and building New York
21 and shaping its culture.

22 Two. Struggle for human rights.
23 The African Burial Ground demonstrated
24 how individuals, singly and
25 collectively, can create lives that

1
2 transcend inhumanity of forced
3 immigration and enslavement, the burdens
4 of the harshest labor and the repression
5 of cherished cultural and societal
6 practices.

7 And, three. Treatment of sacred
8 sites Sankofa and scholarship. Guided
9 by the spirit of Sankofa efforts to
10 preserve, study and commemorate the
11 African Burial Ground have triggered
12 activism and dialogue on the treatment
13 of sacred sites, ancestral remains and
14 sites of conscience in New York City and
15 around the world.

16 This draft plan also included a
17 suggested mission statement for the
18 African burial Ground and can be applied
19 to the Interpretive Center and related
20 programming and visitor services. The
21 section -- this section provided -- I'm
22 sorry. The section on providing
23 knowledge states in part that
24 multi-disciplinary activities related to
25 African Burial Ground will heighten

1
2 understanding, increase dialogue,
3 re-educate society and publically
4 acknowledge the importance of a rich
5 variety of subjects, including the
6 history of enslavement of Africans, the
7 lives and circumstances of early
8 Africans and African Americans in New
9 York City, history of northern slavery
10 and the denial of human freedom in New
11 York, resistance to the inhumanity and
12 brutality of enslavement, the struggle
13 of today's community activists to
14 preserve, protect, remember and
15 celebrate the African Burial Ground and
16 those interred there.

17 The draft plan was made available
18 for public comments last fall, and the
19 final report is currently being prepared
20 and will be available this summer. The
21 draft plan is also available at the
22 Office of Public Education and
23 Interpretation on the first floor of 290
24 Broadway as well as the GSA website,
25 which is www.africanburialgrounds.gov.
(www.africanburialground.gov)

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We have an opportunity now to inform the process to think big that, as the announcement for this meeting stated, the African Burial Ground facilities were worthy of magnitude of African Burial Ground's importance must be capable of accommodating the intellectual and physical needs who seek an understanding of the site, its history, the people interred there, the times in which they lived and the burial ground's continuing relevance to today's society.

This Interpretive Center will be visited by school children, international visitors, native New Yorkers and others. The charge is huge but extremely important as it will be the widespread understanding and appreciation of the African Burial Ground's historical and social significance to all whom may visit.

The National Park Service has two parallel processes (1) the architectural

1
2 build out, and (2) the interpretive
3 media. The two will be fully integrated
4 during the Interpretive Center. David
5 Thomas will speak to the architectural
6 build out and will be followed by Kim
7 Strite who will speak to the
8 interpretive media.

9 David...

10 MR. THOMAS: Good afternoon.

11 AUDIENCE: Good afternoon.

12 MR. THOMAS: Yeah, I am Dave Thomas
13 of the National Park Service in the
14 Denver Service Center Office, and I am
15 the contracting officer for the
16 architectural and engineer design build
17 out portion of the African Burial Ground
18 Interpretive Center Project.

19 I'll be giving you a brief overview
20 of the solicitation -- pre-solicitation
21 notice, submissions and response to the
22 notice and a little on the selection
23 process.

24 But before I go further, I need to
25 throw the disclaimer out there that

1
2 statements or representations that are
3 made here at the conference are for
4 informational purposes only, and any
5 changes that come to the amendments will
6 come as an original amendment to the
7 pre-solicitation notice RDF RFP. So the
8 pre-solicitation notice and RFP stands
9 as they were unless there's an amendment
10 that comes out.

11 I'd like to just give you a little
12 on the purpose of the proposal
13 conference of this portion of the
14 meeting. It is to explain the
15 requirement and answer questions,
16 complex contracts, before potential
17 offerors develop their proposals.

18 In this way the offerors'
19 understanding of the government
20 requirements can be improved. This will
21 allow them to judge the way that they
22 can satisfy the government requirement
23 and increase the efficiency of their
24 proposal process. And I won't go over
25 the background on it. Ms. Morrison

1
2 pretty much covered the background of
3 the process.

4 What I would like to say is that
5 the RFP or the pre-solicitation notice
6 for the architectural build out I think
7 it's also for the Interpretive Center
8 also is a total small business set
9 aside.

10 To be considered as a small
11 business for this project, which falls
12 under the North American Industry
13 Classification System Code, the NAICS
14 code is 541330. To be considered a
15 small business the firm's annual --
16 average annual gross receipts for the
17 past three years cannot exceed
18 \$4.5 million. That NAICS code 541330 is
19 for architectural and engineering firms.

20 I'd also like to say that for the
21 architectural and engineering portion of
22 it -- of the contract the firm and all
23 of its subconsultants must be licensed
24 in the State of New York prior to their
25 submissions in response to the notice.

1
2 And the selected firm will be
3 predominantly architectural and
4 engineering design firms.

5 The pre-solicitation notice states
6 that the AE firm selected will be
7 required to work closely with an exhibit
8 firm, which will be selected separately,
9 and that's Kim Strite's portion of it.
10 But they have to work closely to provide
11 and install the exhibits in the eight
12 hundred -- 8,780 square foot first floor
13 of the Ted Weiss Building.

14 The solicitation also gives the
15 services that are expected to be
16 provided on the AE contract, and it also
17 solicits the disciplines that will be
18 required. So I'd like to say that in
19 submitting your SF 330 each SF 330 must
20 include all disciplines. A firm cannot
21 expect to include those disciplines
22 later on as that's part of their
23 evaluated team. Because a firm cannot
24 provide the required services without
25 the proper disciplines if the firm

1
2 doesn't include those proper disciplines
3 then they probably will not be
4 considered for the award of the
5 contract.

6 The notice includes a draft of the
7 schedule for the project. That draft
8 was -- was actually an actual schedule
9 in the beginning, but a little has
10 changed. But that schedule is close to
11 actual as it is.

12 So, as you can see, in that
13 schedule A, which is a aggressive
14 schedule, so that's important to take a
15 look at.

16 The contract will cross over
17 several fiscal years, and the AE firm
18 that is selected will need to be aware
19 that they are expected to keep their
20 team together throughout the life of the
21 contract.

22 Now, the pre-solicitation notice
23 also includes the technical evaluation
24 factors of the criteria, and they are
25 listed in the order of importance in

1
2 that notice. The -- those evaluation
3 factors will be evaluated by an
4 evaluation board for the selection.

5 Now, the notice states that the
6 offeror should submit a letter of
7 interest, a completed standard form 330
8 and an organizational chart of their
9 team, and we're just asking for an
10 original.

11 Can you hear me? I'm not -- I keep
12 getting an echo as I get closer to --

13 Again, the offeror of submission
14 will be evaluated by the evaluation
15 board. Members appointed to that board
16 are -- collectively have experience in
17 architectural, engineering, construction
18 and government related acquisition
19 matters. One member of the board will
20 be designated as the chairman of the
21 board. The board will be reviewing the
22 firms in accordance with the established
23 criteria. That's the selection criteria
24 is the offeror of submission on -- of
25 the SF 330 organizational chart and any

1
2 additional supporting material that will
3 substantiate the relevance project
4 specifically described in the SF 330,
5 and that's not to exceed 20 double-space
6 pages.

7 That SF 330 has the information
8 used to evaluate firms, and the other
9 sources will be included in that like
10 the past performance evaluations done
11 and any additional data that the agency
12 may request on the firm. And there will
13 be interviews with the most highly
14 qualified firms and their references.

15 And the government will hold
16 discussions with at least -- at least
17 three of the most highly qualified
18 firms. The selection of at least three
19 of the most highly qualified firms is
20 based on a demonstrated competence and
21 professional qualifications in
22 accordance with the criteria published
23 in the announcement.

24 The Brooks Act requires a
25 negotiation of the contract at a fair

1
2 and reasonable price starting with the
3 most qualified firm, and if we can't
4 come to a fair and reasonable price with
5 that most highly qualified firm then
6 we'll announce that but moving to the
7 next highly qualified firm until we make
8 a selection.

9 I'm just going to give a little bit
10 on the timeline that this is -- that
11 we're on as far as making the selection
12 and award. The original notice --
13 pre-solicitation notice was published in
14 the Fed Bidz Op Idea ([FEDBIZOPPS IDEAS](#)) System on
15 February 27th of 2006 and was amended on
16 16 March to include this meeting and to
17 change the date of the submissions to
18 May 5th.

19 So your submissions are due to the
20 offices and the notice in Denver Service
21 Center no later than 4:00 p.m. Mountain
22 Time on the 5th of May.

23 We expect to hold an evaluation
24 board and select at least three of the
25 most highly qualified firms by the 11th

1
2 of May, and we'll hold interviews with
3 those final lists during the week of May
4 22nd through 26. We expect to make that
5 award by June 21st.

6 That concludes my portion of the
7 briefing. I don't know if we're going
8 to hold the questions until the end.

9 MS. MORRISON: After. At the end.

10 MR. THOMAS: Okay. I'll turn it
11 over to Kim Strite at this time.

12 MS. STRITE: Good afternoon. I'd
13 like to echo Ms. Morrison's and
14 Mr. Thomas' comments and say thank you
15 for your interest in this project.

16 My name is Kim Strite. I'm a
17 contract specialist with the National
18 Park Service. I'm here today to talk to
19 you about the request for proposal
20 process for the planning, design
21 development, fabrication and
22 installation of interpretive media for
23 the African Burial Ground Interpretive
24 Center.

25 A solicitation was issued on

1
2 February 28th, 2006. It was set aside
3 for small businesses. The small
4 business set aside for the interpretive
5 media criteria is different than the one
6 for the A&E process. The one for the
7 interpretive media, the NAICS code --
8 North American Industry Classification
9 code is 33999. It's 500 employees or
10 less. The title of that is all other
11 miscellaneous manufacturing.

12 We initially submitted the released
13 -- the solicitation with the due date in
14 April, and because of holding this
15 public meeting proposal conference we've
16 extended that date to March -- or May
17 4th, 2006.

18 As part of this solicitation
19 process contractors are asked to prepare
20 and submit proposals for evaluation in
21 accordance with the evaluation criteria
22 that's outlined in the solicitation.
23 That outline of the criteria is
24 contained in Section M. Section M will
25 tell you that evaluation criteria, which

1
2 is past performance; personnel -- I'm
3 sorry. Comprehensive plan including
4 level of effort, and that ultimately
5 will be part of the contract; personnel,
6 including key personnel, and we've
7 defined key personnel as the project
8 managers, the lead subject matter
9 expert, the exhibit planner and the
10 audiovisual producer; and, finally,
11 samples of work.

12 This project requires an intimate
13 knowledge of African American history
14 and culture and experience working with
15 diverse communities representing
16 multiple points of view. Known subject
17 matter experts are listed in this
18 solicitation for reference.

19 By placing a special emphasis on
20 the intimate knowledge of the history
21 and culture of African descendants,
22 we're hopeful to receive proposals which
23 include a diverse team so the media
24 reaches the widest range of audiences
25 with the interpretive media.

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Once proposals are received a technical evaluation panel will be convened to evaluate the proposals. The same as the process with Dave Thomas and Denver Service Center, we'll go through the same thing. We'll have a panel chairperson. We'll have qualified individuals on the panel, and then we'll also have some advisors.

When the evaluation is completed a competitive range will be determined by the contracting officer. A competitive range is simply those firms who stand the best chance for contract award. Negotiations may follow with the firms; however, the government does reserve the right to award with that discussion. That's hopeful that individuals or companies will submit proposals the best out in the get-go.

Contract award will be made to the firm whose proposal is the most advantageous to the government in terms of the established evaluation criteria,

1
2 price and other factors.

3 Price will be a factor in the award
4 decision, although the award may not
5 necessarily be made to that offeror
6 submitting the lowest price.

7 Once the contract is awarded the
8 Hart Family Center (ph) (Harpers Ferry Center)
has established
9 that Krista Kovach, an exhibit planner,
10 will manage the contract. She'll be
11 working closely with Ms. Morrison, with
12 the advisor group, successful
13 contractor, and they will work hand and
14 glove with the A & E contractor.

15 In conclusion, I would like to
16 state any discussions here today does
17 not amend or alter any terms and
18 conditions of the contract of the
19 request for proposals for tentative
20 media. It's our plan to issue an
21 amendment to the solicitation early next
22 week that will also transmit the meeting
23 minutes from the presentations today.

24 Any questions?

25 MS. MORRISON: Well, after the

1
2 conclusion.

3 MS. STRITE: Oh, okay. Sorry.

4 MS. MORRISON: That's okay.

5 Before I conclude with the process
6 and opportunity for civic engagement,
7 and I'm not a big fan of putting people
8 on the spot, in my opening remarks I
9 mentioned the Office of Public Education
10 and Interpretation. I just want you to
11 know that two of the staff, Pat Leonard
12 and Monique Singletary (ph), are here if
13 you have any questions or want to
14 introduce yourselves to them at the end
15 of the session.

16 The next portion of this
17 presentation, which talks about
18 opportunity for public input, will
19 hopefully be included in the next
20 African Burial Ground newsletter.

21 So here I will talk about the
22 opportunity and also potential dates.
23 But as we're refining the schedule the
24 dates might change, and some of them are
25 so far out that they may change. But

1
2 we'll hope to include an update in the
3 next newsletter.

4 And also I ask that you all sign
5 the mailing list on the sign-in sheet
6 and indicate whether or not you'd like
7 to be on the mailing list so you would
8 automatically be informed of any
9 opportunity in the future.

10 The interpretive media process
11 includes three vital steps to develop
12 the design of the exhibit and
13 audiovisual productions.

14 The first is schematic design
15 proposal is where media planners and the
16 designers and the team distill the
17 researched information, the interpretive
18 stories and the main content ideas into
19 defined messages that could be easily
20 understood in exhibits and audiovisual
21 production. Three distinct alternatives
22 will describe three different ways to
23 organize the information. Each will
24 have its own emphasis on approach for
25 communicating the content. A few

1
2 illustrations represent each
3 alternative, and this is just the first
4 phase of the design process.

5 Parts of the schematic design
6 proposal will be presented to the public
7 in an open house which is tentatively
8 scheduled for August 18th and 19th of
9 this year, 2006.

10 The next phase of the process is
11 the concept plan. In the concept plan
12 the chosen alternative from the
13 schematic proposal is developed so that
14 we can visualize the exhibit elements.
15 Images, artifacts, graphics,
16 interactives and audiovisual elements
17 are grouped according to the exhibit so
18 that they will become apart of it. The
19 graphic design style is set, including
20 colors, type faces and repeating graphic
21 elements.

22 The concept plan will be presented
23 during an open house for the public,
24 again, tentatively scheduled for
25 January 19th and 20th of 2007.

1

2

The last phase is the final plan.

3

At this stage we see the drawings that

4

the exhibit will be built from; the text

5

and graphics become final; the

6

dimensions of each element are

7

solidified; the final plan includes

8

everything that is needed to produce the

9

tentative media. It is the last review

10

before we start cutting the wood,

11

printing the graphics and actually

12

building the exhibits.

13

The final plan will be presented in

14

an open house for the public which is

15

expected to be April 6th and 7th of

16

2007.

17

In addition to the open houses for

18

the public there will be two stages of

19

audience evaluation used to develop the

20

exhibits. The location and methods of

21

these evaluations will be determined in

22

conjunction with the interpretive media

23

contractor.

24

1. The front end evaluation

25

gathers input from the public, including

1
2 school children, residents and visitors.
3 Front end evaluation will be conducted
4 during the beginning of the project when
5 theme, story lines and program ideas are
6 being developed. Front end evaluation
7 concentrates on getting input from
8 potential visitors by means of
9 interviews and focus groups to find out
10 what kinds of information they need and
11 would like to know and how this
12 information would be presented in a
13 meaningful, interesting and
14 cost-effective way.

15 Misconceptions about the subject
16 matter are also revealed at this stage
17 often leading to specific content and
18 presentation elements designed to
19 counter them. This information is used
20 to influence the development of the
21 schematic proposal.

22 The second phase, the formative
23 evaluation, is conducted before the
24 final design plan of interpretive media
25 when mock-up testing can be carried out.

1
2 Specific exhibit elements will be
3 prototyped and tested for various
4 audiences. Formative evaluation is
5 intended to catch design and/or content
6 problems before they become a part of
7 the final interpretive media when they
8 are often difficult and expensive to
9 fix. And it also verifies the
10 successful exhibit components.

11 The Interpretive Center is
12 scheduled to open in February of 2008.
13 We hope, as we have outlined, that you
14 will join us in the -- in this extremely
15 important task. The opportunity for
16 public input will be announced again as
17 the time approaches. Our team will also
18 keep you informed via the African Burial
19 Ground newsletter, and what we really
20 started to rely on is our e-mail blast.

21 Thank you for your participation
22 and for your continued commitment to the
23 African Burial Ground. At this time we
24 will be open for questions, and I will
25 service as the facilitator and direct

1
2 the question to the most appropriate
3 person to answer them.

4 Yes?

5 AUDIENCE MEMBER: We don't have a
6 question, but we just -- my name is
7 Sheila ([Sherrill](#)) Wilson and this is Jean Howlman ([Howson](#))
8 (ph), and some of the people that were
9 potentially on teams with us are sitting
10 here and we don't know them and we just
11 wanted to say we're here, to let them
12 know that we're here. Here. Thank you.

13 MS. MORRISON: Okay.

14 AUDIENCE MEMBER: You mentioned the
15 total square footage of 290 Broadway.
16 What was that number?

17 MR. THOMAS: 8,780 square foot, and
18 that's not to exceed.

19 AUDIENCE MEMBER: Is there an area
20 for the theatre already?

21 MR. THOMAS: It is the first floor
22 of the Ted Weiss Building. It's not --

23 AUDIENCE MEMBER: But there hasn't
24 been a lot --

25 MS. MORRISON: Excuse me, just so

1

2 we can have this recorded, can you speak
3 up.

4

MR. THOMAS: The Interpretive
5 Center will cover 8,780 -- not to exceed
6 8,780 square feet of the first floor of
7 the Ted Weiss Building.

8

AUDIENCE MEMBER: In terms of size
9 of the theatre, square footage, has that
10 been determined?

11

MS. MORRISON: If you are familiar
12 with the draft management plan, I think
13 there was -- we had done a programming
14 of the space and what spaces will be
15 allocated roughly to specific components
16 of the Interpretive Center. Now that we
17 actually have a space that process will
18 be revisited. So the actual square
19 footage of the theatre space is not
20 exactly known at this time.

21

Yes, sir.

22

AUDIENCE MEMBER: I have several
23 questions. We'll start with some
24 schedule related questions.

25

The schedule, including the

1
2 schedule characterized in the amendment
3 to the RFP for interpretives, has a May
4 16th to 18th start date for the first
5 curet (Charette) and intends to issue contract of
6 June 14th?

7 MS. STRITE: That's been changed
8 with the amendment.

9 MS. MORRISON: There will be one
10 that will be changed in the amendment
11 too.

12 Yeah.

13 AUDIENCE MEMBER: So we can assume
14 that the date in February was fixed by
15 the other dates will move out?

16 MS. STRITE: Correct. We're
17 looking at right now to conduct curet (the Charette) on
18 June 27th through the 29th of 2006;
19 submission of your written report
20 July 10th, 2006; and then an (in) amendment,
21 one you'll see where there was an item
22 six added, and that was the schematic
23 plan open house presentations that Ms.
24 Morrison just said about August 18th and
25 19th. But we're still staying with the

1
2 February date for having everything
3 completed for the open house.

4 MS. MORRISON: For the opening of
5 the center.

6 MS. STRITE: I'm sorry. Yes.

7 AUDIENCE MEMBER: Can I follow that
8 with a somewhat scheduled related
9 question?

10 There is requirement for prototype
11 for purposes of evaluation and those
12 prototypes are meant to be completed at
13 or prior to the beginning of the concept
14 plan and they're meant to include final
15 text images and design of the
16 interpretive exhibit components? That
17 strikes me as difficult when we have to
18 get down the concept plan to come up
19 with those design directions.

20 MS. STRITE: Anything in the
21 proposal that we have in there is open
22 to you offering suggested dates except
23 for the absolute final date. Sorry.

24 AUDIENCE MEMBER: I'm shocked.

25 MS. MORRISON: Okay. Question over

1

2 here.

3

4 AUDIENCE MEMBER: You said this is
5 set aside. I just -- I just want to
6 make sure some --

7

8 MS. MORRISON: Set aside.

9

10 AUDIENCE MEMBER: For everybody to
11 see set aside.

12

13 MS. STRITE: I'm not understanding
14 what he's saying.

15

16 MS. MORRISON: Are you talking
17 about the small business set aside?

18

19 AUDIENCE MEMBER: I want to know
20 the definition of what you mean by set
21 aside.

22

23 MS. STRITE: We set projects aside
24 for small business, and a small business
25 in the case of the interpretive media is
26 designed as 500 employees or less. In
27 the case of the A & E it's 4.5 million
28 averaged out over a three-year period.

29

30 AUDIENCE MEMBER: All right.

31

32 MS. STRITE: Does that help?

33

34 AUDIENCE MEMBER: Yeah, that's
35 good.

1

2 MS. STRITE: Okay.

3 MS. MORRISON: Yes, sir.

4 AUDIENCE MEMBER: I'm a little
5 confused by your usage of RFX, RFP. I'm
6 under the impression this is an RFQ.

7 MS. STRITE: Everything is RFP,
8 request for proposals. We're looking
9 for proposals.

10 MS. MORRISON: Yes, ma'am.

11 AUDIENCE MEMBER: I think this is a
12 question for both representatives. Are
13 you seeking recommendations or best
14 practices in terms of relationship
15 between the design firm and the
16 architectural firm, or is there already
17 established a sense of the nature of the
18 relationship in terms of leadership or
19 cooperative planning? How do you see
20 that playing out? Are you looking for
21 us to tell you what we think?

22 MS. STRITE: Well, I think we see
23 it as a joint effort.

24 AUDIENCE MEMBER: Right. But what
25 does that mean if I may without -- you

1
2 know, what's the definition, if you
3 would, of this form of -- past
4 experience dictates --

5 MS. STRITE: Moving forward you'll
6 have to work together because the A & E
7 is pretty much going to take the lead
8 with the building, and that's going to
9 drive what can be done with the exhibit.

10 AUDIENCE MEMBER: That's the
11 question and answer. Thank you.

12 MS. MORRISON: Any other questions?

13 AUDIENCE MEMBER: Just a follow-up
14 on that. Will NPS coordinate the
15 schedules and work plans of the A & E
16 firm and the interpretive design firm to
17 insure overlap at key meetings and
18 appropriate interact coordination
19 between them or will that be part of our
20 overall management plan? I think that
21 is a follow-up on this woman's question
22 to tell you how we intend to do that.

23 You obviously have two site
24 schedules going with review points and
25 submittal deadlines that need to relate

1
2 to each other, but they are being
3 contracted separately?

4 MS. MOERY: We'd like to answer
5 this. I'm Linda Moery and this is David
6 Aitken. We're from the Denver office,
7 and we're the managing architectural
8 part of it. And so the Denver office
9 will be senior project management firm.
10 So we'll be coordinating both contracts,
11 although will have their contracting and
12 their own contract. But we'll be
13 managing and we have that built into the
14 schedule at this point with some ability
15 to modify it a little bit. But, yes,
16 that's going to be a key element for us.

17 MS. MORRISON: Yes, sir.

18 AUDIENCE MEMBER: I had a chance to
19 further consider the ramification of my
20 question to you when you said if it's
21 RFP that usually entails some images
22 versus an RFQ which is just -- and so
23 you also have a 20 page limit double
24 sided. Is the 330 included as part of
25 that?

1

2 MR. THOMAS: No, the 20 pages are
3 backup to re-enforce or substantiate
4 your jobs that you're referring in the
5 SF 330.

6 AUDIENCE MEMBER: Sure, sure.

7 And they need illustration with an
8 RFK. That's not an issue. The RFP it
9 starts to get really close especially if
10 you're considering that they might be
11 project teams where the team members
12 will have their own individual projects
13 maybe and so to stray, to condense that
14 is --

15 MR. THOMAS: Well, that does
16 include that you include the primes
17 filling out the 330, and there's a part
18 two to the SF 330 that each of the
19 subconsultants fills out the -- or the
20 prime can fill it out and they put their
21 backup to the part two of the SF 330.

22 AUDIENCE MEMBER: We'll do the best
23 we can.

24 MR. THOMAS: We'd definitely like
25 to get your proposals or your statements

1
2 and qualifications in, so.

3 I have copies of the
4 pre-solicitation notice here and the
5 amendment that lists, you know, some
6 information about the SF 330 if anybody
7 didn't get to the site to get it or if
8 you want to pick up a copy.

9 MS. MORRISON: Yes.

10 AUDIENCE MEMBER: I have a question
11 about the comprehensive procurement for
12 preserve. As part of our management and
13 plan we're required to give you a plan
14 for advancing goals of that document?
15 Betray my ignorance, I can't find a copy
16 of that document, and you don't know
17 what it is we're advancing.

18 MS. STRITE: Section D.

19 MR. THOMAS: What was the name of
20 the plan again?

21 AUDIENCE MEMBER: It's referenced
22 on page C-7 and L-7.

23 MS. STRITE: The comprehensive
24 guideline is www.epa.gov/cpg. It's on
25 page D-1 of the interpretive media

1

2 solicitation.

3 AUDIENCE MEMBER: Front slash what?

4 I'm sorry.

5 MS. STRITE: CPG, comprehensive

6 fulfillment.

7 AUDIENCE MEMBER: CPG. Thank you.

8 MS. MORRISON: Yes, ma'am.

9 AUDIENCE MEMBER: Will there be any

10 sites of structural services required

11 for this?

12 MS. MORRISON: Could you repeat the

13 question, please?

14 AUDIENCE MEMBER: Will there be any

15 sites of structural services required

16 for this?

17 MR. THOMAS: It is an architectural

18 -- the building is already there. It's

19 just designing the -- where the exhibits

20 will go within the 8,780 square feet.

21 So there should be no structural -- I'm

22 going to let my chief of design and

23 construction of the DSE speak to that.

24 MR. AITKEN: There should be no

25 site-specific work involved. There may

1
2 be some civil and some structural
3 associated with that design building
4 out. Primarily the architectural helm.

5 MS. MORRISON: Other questions?
6 Yes.

7 AUDIENCE MEMBER: Are there plans
8 in -- I remember if we go to the back
9 management plan will we have an
10 allocation for space within the
11 building?

12 MS. MORRISON: I can't remember --
13 I know there is a listing of the program
14 areas, but I think the draft management
15 plan doesn't give specific square
16 footages to each designated area. But,
17 again, now that we have an actual space
18 we'll need to revisit that program.

19 AUDIENCE MEMBER: Could you talk a
20 bit about what OPEI's role will be
21 moving forward in the project? The RFP
22 states clearly that they will not be
23 available to provide basic research.
24 Will they be functioning as a review --
25 I should ask you guys will they be

1
2 functioning in a review capacity in
3 essence as part of the client review
4 with NPS, or what role will they have in
5 the project?

6 MS. MORRISON: The Office of Public
7 Education and Interpretation it is a
8 contracted office by the General
9 Services Administration, so they provide
10 visitor services on a day-to-day basis
11 for the public interested in the African
12 Burial Ground.

13 The review process for -- but the
14 review process during the development of
15 the Interpretive Center will be by the
16 actual National Park Service team and
17 the advisors that are working with us.
18 So the office itself will not have a
19 direct review role.

20 AUDIENCE MEMBER: All right, great.
21 Thank you.

22 MS. MORRISON: Yes, sir.

23 AUDIENCE MEMBER: Could you recount
24 the schedule for -- you know, from date
25 that -- the submission date and there

1

2 are some other dates that you mentioned?

3

MR. THOMAS: Again, the receipt of

4

your submissions are due May 5th, and

5

the -- we expect to -- we're going to

6

hold a panel from the week of 8th to the

7

11th. And we're going to select at

8

least three of the most highly qualified

9

firms by May 11th, and then we're going

10

to schedule with those at least three

11

most highly qualified firms interviews

12

for May 22nd through the 26th. And then

13

we expect to have an award on the

14

contract by June 21st, because after we

15

select that most highly qualified firm

16

we have to negotiate with them to a fair

17

and reasonable price. So we expect that

18

to take some time and awarded by June

19

21st.

20

MS. MORRISON: Yes, sir.

21

AUDIENCE MEMBER: Will the NPS be

22

contracting the contractors of different

23

trades and this group will act as the

24

construction -- CA, construction

25

administration, over the work?

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MR. THOMAS: We'll -- the construction contract will be a different contract. This is just for the design.

AUDIENCE MEMBER: Right.

MR. THOMAS: And there will be awards to a CM firm to manage and inspect the construction as it goes on. We haven't put out that solicitation yet, but we plan on at least the CM firm being -- we have several IDI key contracts within the Denver Service Center, and we expect to use a CM firm that's on one those IDI key firm contracts if that answers.

AUDIENCE MEMBER: OKAY.

MS. MORRISON: Any other questions? Going once...

Well, as I guess potential bidders and parties interested in the African Burial Grounds, again, I want to thank you for coming out today.

This is, as I said earlier, an extremely important task, and I know

1
2 many people have waited for many years
3 to see something come to fruition. This
4 is just an extremely important story,
5 and it's an incredible charge to make
6 sure that we do this well and we do this
7 right so that any and everyone can be
8 educated truthfully and honestly about
9 the African Burial Ground.

10 So, thank you, and enjoy the rest
11 of this beautiful day.

12 AUDIENCE: Thank you.

13 (TIME NOTED: 2:47 p.m.)
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C E R T I F I C A T E .

STATE OF NEW YORK)

: ss.

COUNTY OF BRONX)

I, NICOLE AMENEIROS, a Notary
Public within and for the State of New
York, do hereby certify that the
foregoing record of proceedings is a
full and correct transcript of the
stenographic notes taken by me therein.

IN WITNESS WHEREOF, I have hereunto
set my hand this 20th day of April,
2006.

NICOLE AMENEIROS